

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 57.—No. 34.

SATURDAY, AUGUST 23, 1879.

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MISS EMMA THURSBY will sing "IO SON TITANIA LA BIONDA," Polacca, from AMBROISE THOMAS's Opera, *Mignon*, at the Evening Concert, Tuesday, Sept. 9.

## HEREFORD MUSICAL FESTIVAL.

MADME ENRIQUEZ will sing HENRY SMART's admired Song, "THE LADY OF THE LEA," at the Evening Concert, Tuesday, Sept. 9.

## BIRMINGHAM MUSICAL FESTIVAL.

MADME GERSTER and MR EDWARD LLOYD will sing the celebrated Duet, "TECO IL SERVA," from BALFE's Opera, *Il Taismano*, on Tuesday evening, August 26.

## BIRMINGHAM MUSICAL FESTIVAL.

BALFE's new Ballad, "MY LOVE FAR AWAY," will be sung, for the first time, by MADME GERSTER on Wednesday evening, August 27.

## BIRMINGHAM MUSICAL FESTIVAL.

MADME TREBELLINI will sing at the Birmingham Musical Festival the Rondo Gavotta, "IN VEDER L'AMATA STANZA D'ALLE," from AMBROISE THOMAS's Opera, *Mignon*, to be obtained from DUNCAN DAVISON & Co., 244, Regent Street, London, W.

## BIRMINGHAM MUSICAL FESTIVAL.

MADAME PATEY and MR W. H. CUMMINGS will sing at the Birmingham Musical Festival the admired Duet, by BLANGINI, "PER VALLI, PER BOSCHI" ("THROUGH VALLEY, OVER MOUNTAINS"), published by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

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## NOTES UPON NOTES.

*Cipriani Potter's Studies, composed for the use of the Royal Academy of Music.*

Cipriani Potter—my master and friend—whom I loved and venerated, the more I knew him—certainly one of the most gifted musicians England ever produced—one who had a great influence in his times—an influence that may be felt even now, that he is gone. My first recollection of Mr Cipriani Potter inspires me with a feeling of horror, when I remember his giving a lesson to dear old Tom Mudie entirely on the Scales. (Mr Potter had only just returned from the Schools of Germany, where the Five-Finger-Exercise-Fever had just commenced.) Mudie played these *Exercises*, &c., so well, that Mr Potter said, "Mudie ought to have his head cut off, if he did not play well." I remember the sort of feeling I had, at my then early age, with the mental vision of what might occur. Mr Potter used to march into the room—for he literally marched—with a jaunty air, quite the dandy, with hair singularly brushed up, so that his hair appeared to stand up, very thick, and almost giving to the whole figure a degree of height that could not have been attained by high-heeled boots. By-the-bye, I do not think I attended to the boots, for my dear kind master was always a man that looked you well in the face; and so with Boosha (the then secretary of the R.A. of Music), who was more than six feet high; the effect was very imposing, especially as I think "little Cip." could always hold his own in any argument. I was eleven years of age when I first saw the man I learnt to love and venerate, one of the most profound and gifted musicians of the age, and really a genius, who up to the last few days (literally days) of his life was devoted to music; of course from the pure love he had for his art, for he, for some time in the latter period of his life, had retired from his profession. Schumann seemed to be a most favourite author with Mr Potter latterly—formerly he did not admire his works—but having once begun to like them, he seemed as if he could never do justice to Schumann's memory, by proclaiming to the world his admiration of his compositions; and many musicians will remember the many musical mornings they have spent with Mr Potter playing duets (symphonies arranged, &c.) by Schumann; or dining with him, and enjoying the society of "Little Cip," a great wit in his way; and then to music, till the small hours of dawn warned us to retire. In Mr Potter's younger days, during the London season, he used to lengthen out, and make his time valuable, by rising tolerably early, then going through his round of teaching; then dining late, having a "siesta;" and then sitting down to answer letters; then compose, and afterwards to practise. I have been with him till late, or, rather until the early hours of morning, when he has been practising, and enjoyed it. Mr Potter lived to hear many of his compositions better performed and more appreciated than in his early life. This so thoroughly beloved, real musician and genius, an ornament to his country, was a man of great perseverance, energy, and determination. I remember hearing him playing a concerto (Beethoven's) at the Philharmonic, with a cut, or several cuts on his fingers from a razor, which had slipped; he had almost every finger covered with plasters. During one of the cadenzas, some of the plasters came off; the pianoforte keys were deluged with blood; Lindley, the celebrated violoncellist (who was playing with the renowned double-bass player, Dragonetti, from the desk close behind Mr Potter), looked with horror on the scene; and yet Mr Potter, I should say, was naturally a nervous man, only that he exercised the will to control the, what he would consider, weakness. Mr Potter was really a splendid conductor of an orchestra, and that at a time when conductors were only beginning to come into fashion again—for just before this period the leader (1st violin) had to keep the orchestra together, while the so-called conductor was "at the pianoforte." Mr Cipriani Potter, who conducted with the hand, and not with the *baton*, had a most graceful manner of giving the time to the band. Mr Cipriani Potter had a most extraordinarily beautiful hand, with remarkably long fingers for so small a man, and in his original and elegant style of playing, his beautiful touch, so refined. It was a real pleasure to look at his playing; there was force when required, and that too of the legitimate kind. And this elegance of style and touch he infused into all his private lady-amateur pupils. Ladies' playing (which always wins its way) was most charming under "Little Cip's" (as he was familiarly called) guidance.

These ladies never punched, hammered, or raved over the pianoforte, showing off their strength in a sort of Amazonish fashion, marching on the pedal, storming at one's ears. No! it never was so. The lady amateur pupils of Mr Potter's playing were pretty to look at, pretty to listen to, fascinating—how many hearts of the sterner sex they must have played away! Such music hath charms that soothes the savage breast. Mr Cip. Potter had an enormous connection among the aristocracy, by whom he was beloved and respected. By-the-bye, my old and valued friend, Dishy, in these days of noise and motion, or hit-'em-hard, let me ask you after our Ninth (I always think of Beethoven's Choral Sinfonia), but I say after our ninth (here's to you) glass of brandy and water (for we are like Bishop's—you know what Bishop I mean) "Mynheer von Dunk, who never got drunk," and we mix our brandy and water, as he did, jolly old Dutchman. I should like to ask that talented musician, Mr Berthold Tours, about the birth and parentage of Mynheer von Dunk—how he came into the world, and indeed how he went out of it; for as he began to take his draughts from the Zuyder Zee mixed with brandy according to the old proportions, what an enormous amount of steam power it must have required to reach the paunch of the worthy Mynheer! But, dear Dishy Peters, let me ask you, in sober earnestness (after our ninth), what do you think, in these days of hands over the head and smashing, if we were to start a Company for the "winning, loving, cooing, stealing-hearts" style of playing for ladies only," such compositions as "Haste to the Wedding," "The Wedding March," "Happy, happy Solomon," to form the basis of instruction? I think it might take, and be instructive and useful. Having arrived at this point, let us take our tenth, and proceed, with sober judgment, to discuss "Cipriani Potter's Studies for the Pianoforte," composed for the use of "The Royal Academy of Music," a work which I can but feel has had an extraordinary influence on the many fine and distinguished players that have emanated from that Institution. The Studies, as compositions so full of subjects, are exceedingly interesting, and thus appears a great charm and recommendation, especially; inasmuch that a *Study*—for the *study* of certain passages might often fetter the imagination of the composer, not so in these Studies—there is a great power of concentration—the way to get the right finger in the right place—in fact everything to educate and make a really good pianoforte player.

No. I in C Major, beginning with chords in both hands, which should be divided, or arpeggiated, holding down the notes, *pressing*, not hitting out the tone, after each chord bringing up the hands with a springy touch; or, as the author used to say, "pulling them up by the roots." After the pause, the semiquaver passages to strengthen the weak fingers should be played staccato from the finger. I am not giving my own ideas on the practice of these Studies, but handing down the instructions I received from the gifted author in the divided octaves, accompanied with chords—alternating between the two hands—the divided octaves should be taken clearly and cleanly; that is, not touching the sides of other notes, and without any movement of the wrist; the chords to be grasped with a firm touch. In the passage commencing in A flat, the arpeggio in the right hand should be taken quietly and smoothly, gliding over the keys with a quiet wrist, and continued to the end of the divided octaves. The left hand should support, and not overpower the right hand, accenting, of course, the roots of the chords, and giving the chords with a sort of spongy touch. In the passage commencing with the diminished 7th on F sharp, care should be taken to keep the semiquavers in the right hand with great equality. The left hand, with the different divisions in different parts of the instrument, should always be well in time, never interfering with the equality of the right hand. In the passage of double notes, with the syncopated notes in the accompaniment (alternating between left and right hands), the double notes should be loose from the wrist, while the accompaniment, which feels as if pulling against the double notes, should be kept well in time. An excellent passage for independence of touch, the last-four bars, to which Mr Potter used to shout out "Chorus," and sing the outline, should be very *forte*, and decided.

W. H. HOLMES.

(To be continued.)

*Mignon* will be performed in the autumn at the Teatro Comunale, Bologna, with Mdile Donadio as the heroine.

## FAIRLIE v BOOSEY AND ANOTHER.

(Concluded from page 513.)

LORD BLACKBURN.

My Lords, in this case Jacques Offenbach, a Frenchman, composed the music of an opera called *Vert Vert*, and on the 10th March, 1869, caused it to be represented on the stage at Paris. The words of the opera, as represented, were by Meilhac and Nuitter, and to those words Offenbach has set up no claim; but the music was by Offenbach. Offenbach had, under the International Copyright Act, 7 and 8 Victoria, cap. 12, and the Order in Council applying that Act to France, the power of acquiring in this country for himself or his assigns two perfectly distinct rights. One was the monopoly for a time of the right of printing and multiplying copies of this music; the other was the monopoly for a time of performing the whole or any part of the musical composition, created in the case of British compositions by the joint effect of 3rd and 4th William IV., cap. 15, and 5th and 6th Victoria, cap. 45, sections 20 and 21. It is the latter of those rights only which comes in question in this cause. Both however were subject to the condition that within the period prescribed by the Order in Council (in case of France three months) he should comply with the conditions contained in the sixth section of the 7th and 8th Victoria, cap. 12. If these are not complied with, the composer of a work first represented abroad has no rights in this country. If they are, he and his assigns have exactly the same rights as the composer of a work first represented in the British Dominions; and his assigns have under the Act 5th and 6th Victoria, cap. 45. I may observe that, as far as regards the inchoate right of the composer to have a monopoly of the representation of his music, it is not material whether he has, or has not, printed for sale the whole or any part of his music. He may acquire this right though he has printed for sale every note of his music. He may acquire it though he has never printed a single note. But the conditions to be fulfilled in order to perfect his right are not the same in the two cases. In the present case Offenbach has not exactly done either of those things. The score of the opera has never been published at all; but on the 28th March, 1869, he published, or at least allowed to be published, in Paris, what on the title page is called the opera of *Vert Vert*, words by Meilhac and Nuitter, music by J. Offenbach, "Partition par Piano seul arrangee par L. Soumis." This being arranged for the piano alone, had no words printed on it. He also published, or at least allowed to be published, at some time before the entry on the register, what is called as before, the opera of *Vert Vert*, words by Meilhac and Nuitter, music by J. Offenbach, "Partition chant et Piano, arrangee par L. Soumis." This being arranged for the voice as well as the piano had the words printed as well as the music. No evidence of experts was given as to how much of the original opera these two arrangements contained. The two books were put in evidence, and produced at your Lordships' Bar. As far as I am personally concerned, I cannot read a note, and have no knowledge of music. I must, however, when any question comes to me to be decided by me requiring some knowledge of music, acquire the necessary knowledge. In Wood v. Boosey, Law Reports 2 Queen's Bench, 340, the Court of Queen's Bench, of which I was then a member, had to decide a question requiring some knowledge of what an arrangement for the piano by one, of an opera composed by another, was. I, with diffidence, formed my opinion on the evidence, and expressed it. The case was appealed, and came on before, amongst others Lord Justice Bramwell, then Baron Bramwell, who is one of the few judges who possesses a scientific knowledge of music, and is qualified to give evidence as an expert. He explained the matter in a judgment reported in Law Reports 3 Queen's Bench, 231, and I am of opinion that the knowledge to be derived from what was proved in that case, and the explanation of the matter given by Baron Bramwell in that case, is enough to enable me to decide the present case.

It is as well to state what really was the question in Wood v. Boosey, for the case seems to me to have been misunderstood. Otto Nicolai had composed an opera, and caused it to be performed at Berlin on the 9th day of March, 1849. His inchoate rights to a monopoly in this country were exactly the same as those of Offenbach in the present case. The time prescribed by the Order in Council with regard to Prussia is 12 months; that prescribed by the Order in Council with regard to France is 3 months; that was the only difference. Otto Nicolai died within the 12 months, and neither he nor his representatives did anything to render his rights in this country perfect before the end of the 12 months, and consequently, by the 10th Section of 7th and 8th Victoria, chapter 12, neither he nor his assigns could, after that, acquire in this country any rights as to the music first represented in Berlin. But on the 1st September, 1851, more than 12 months after Nicolai's death, his personal representatives published in Berlin the music of the opera arranged for the

pianoforte, and on the 4th October made an entry in the registry of the opera "Pianoforte Score," stating the composer to be "Otto Nicolai." The action was for infringing the right to multiply copies of this pianoforte score. The Plaintiffs had to maintain two positions; first, that the pianoforte score contained an original composition, not published at Berlin till within 12 months before 4th October, 1851; and secondly, that the composer of that original composition was Nicolai, who had been dead more than 12 months before 4th October, 1851, and had in March 1849 represented at Berlin the whole opera as he had composed it. It was certainly very difficult to maintain both positions, and unless he could maintain both, the Plaintiff was rightly nonsuited. The nonsuit was upheld on the ground that though he had made out his first position, he had failed in making out his second.

What I understand to have been proved in that case was, that in an opera the tunes and the harmonies and accompaniment are the composition of the original composer, in that case Nicolai, in this case Offenbach; but that to bring out these tunes and harmonies, and the effect as far as possible of the accompaniment, on any particular instrument or instruments, further work is required. The person who prepares the original score for the performance on the stage by many instruments, and by the voices of many singers, writes down what notes are to be played on each of the instruments, and what notes are to be sung by the different voices. And by that means it is shown what instruments or voices are to play or sing the tune, and what are to produce the harmony and play the accompaniment in a full orchestra and singers. But if the same tunes and harmonies are to be performed on the pianoforte, or sung by voices accompanied by the pianoforte alone, something more is required. It must be indicated what notes are to be played on the pianoforte so as to give the harmony and tune and effect—not precisely the accompaniment as it would be brought out by the full orchestra, for that, as I understood my Brother Bramwell, is impossible—but to give the harmony and tune as near to that effect as the arranger for the pianoforte can contrive. And that arrangement, though it adopts the harmony and tune, is an original composition, or at least a new work. Now in the present case the arrangement for the piano published on the 28th March did, according to this explanation, contain the whole of the tune and harmony performed in the theatre on the 10th March; but did not contain all that was there performed; for Offenbach had in effect arranged that tune and harmony for a full orchestra and voices; and it also contained something more, for Offenbach had not arranged that tune and harmony for the piano, and Soumis had. In the second arrangement for the voice and piano, all that was contained in the arrangement for the piano alone, and a little more was contained; for that arrangement would indicate what notes were to be sung by each voice when joining in a duet or trio; and that would not be indicated on the piano score. And I will assume in favour of the Appellant that this indication of what notes were to be sung by each voice was identical with that contained in the original unpublished score of Offenbach.

My Lords, I do not think it necessary to decide whether the printing and publishing the harmony and tune was a printing and publishing of the musical composition. That I think is a question of degree. I take it that if an author of a drama does, in deference to what he considers the bad taste of the players and audience leave out what he considers poetical gems, and in their place inserts what he is ashamed of as clap-trap, and allows his drama, thus altered, to be represented on the stage, and then prints his drama, as originally written, without the clap-trap and with the poetry, it would be a question of fact and degree whether this drama as printed for perusal in the study was such a printing of the dramatic composition as represented on the stage, as to oblige him (if wishing to take advantage of the 7th and 8th Victoria, cap. 12) to notice this printing and to give a copy of it to the British Museum. In most cases it would be so, and it would always be prudent to act as if it were so. But if afterwards he printed and published a second edition, adding in a note the suppressed clap-traps, I take it to be clear that the printing of these clap-traps would not be a printing of the drama; it would be the printing of a small part of the dramatic composition as originally represented, but too little to make it a printing of the dramatic composition. Now, in the present case, either the printing of the harmony and tune in the piano score was a printing of the musical composition of Offenbach, or it was not. I do not say which, but the printing of the small part of the score, the voice parts, which was contained in the arrangement for the voice and piano and was not contained in the arrangement for the piano alone, could not in my opinion be a printing of the musical composition. It is far too small a part to have that effect.

My Lords, if I have correctly apprehended the nature of the two publications of the opera arranged for the piano alone, and the opera arranged for voice and piano, I think there is no difficulty in holding

that the decision of the Court of Appeal was right. The entry states that Jacques Offenbach was the composer, and that he was the proprietor of the copyright in the music, and of the right of publicly performing such music which was first represented on the 10th March, 1869. But it also stated that it was first published on the 28th March, 1869. Perhaps it would have been more precisely accurate to have said "the music of which opera, with an arrangement for the piano by another author, and without the arrangements for the orchestra and voice composed by Offenbach, were then first printed." The Vice Chancellor construed this entry as claiming the whole of what was first printed on the 28th March, including, therefore, Soumier's arrangement, which Offenbach did not make. I agree entirely with the Court of Appeal that this is not the construction of the entry. I do not think it claimed the arrangement, and I also think that if it had erroneously claimed it, that bad entry would not have invalidated the good entry that he was the composer of the opera first represented on the 10th March, 1869, and entitled to the sole right of publicly performing such music, which, in fact, he was. But the statute 7th and 8th Victoria, cap. 12, requires that when a composition has been printed, the date and place of the first publication should be entered, and a copy of such musical composition shall be delivered at Stationers' Hall. If the printing of the arrangement of the opera for the piano, containing as it did, much the most important of Offenbach's composition, but not the whole score, was a printing of the composition within the meaning of the statute, the provision has been complied with. If it does not amount to such a printing, the precaution of giving a copy to the Officer at Stationers' Hall does, I think, no harm. But it was argued that the printing of the arrangement for the voice and piano contained a little more of Offenbach's composition than the arrangement for the piano alone, and that a copy containing that additional matter should have been delivered. That depends, in my opinion, on the question whether this additional matter printed was so substantial a part of the composition that the printing of it amounted to a printing of the composition. I am of opinion that in no view of the case can it be so considered. I think, therefore, that Offenbach had, on the 9th June, 1869, complied with the provisions of the 7th and 8th Victoria, cap. 12, and was owner of the sole right of performing the music in public, to the same extent that a person domiciled in Britain, and bringing out the composition in England would have been. Such a person may assign his rights, and his assignee may make an entry of the assignment, which, if properly made, relieves him from the necessity of proving the assignment. Here the Plaintiffs have proved by Offenbach's Affidavit the assignment, and it is immaterial whether the entry of the assignment was properly made or not. I do not, however, see any defect in it. The fact that a substantial part of the musical composition was performed in public by the Defendant is proved beyond all controversy.

It was argued that the statute 14th and 15th Victoria, cap. 12, which gives power, *inter alia*, to the author of a dramatic piece first performed abroad, to obtain a right to prevent, for a limited period, the performance in this country of representations of translations of such pieces, contains this clause, section 6 :—"Nothing in this Act contained shall be so construed as to prevent fair limitations or adaptations to the English stage of any dramatic piece or musical composition published in any foreign country." The Plaintiffs do not in any way rely on the 14th and 15th Victoria, cap. 12, and if they did, nothing that is proved could amount to a fair adaptation to the English stage of this opera. Indeed, I own myself unable to understand what those words mean as applied to a musical composition; though they have an intelligible meaning when applied to a dramatic composition first performed in a foreign tongue.

LORD GORDON.

My Lords, I agree with your Lordships that the Judgment appealed against should be affirmed. I have had an opportunity of perusing and considering the remarks which have been made by my noble and learned friend, Lord Blackburn, and as I concur in the view he has taken as well as in what has fallen from your Lordships, it is not necessary that I should add anything to what has been already said.

*Judgment of the Court below affirmed; and  
Appeal dismissed, with Costs.*

R. G. MARSDEN,  
20, Old Cavendish Street,  
(Respondents' Solicitor).

[Transcript of the shorthand notes of Messrs Snell & Son,  
36, Chancery Lane, W.C.]

A new opera, *Eudossia Paolo*, by Sig. Mabellini, is announced for the end of the month at the Teatro Avolorati, Leghorn.

### Richard Wagner to the New World.

*Ille terrarum mihi præter omnes.  
Angulus ridet.*

Herr Richard Wagner thinks—and probably some people agree with him—that he has said enough in European hearing about his artistic aims. "The Old World," he tells us, "and especially that part of it included in our new Germany, will hear no more from me directly on this subject." Herr Wagner, however, has considerably exempted the New World from the pains and penalties of his silence, and he has now written, for the *North American Review*, a paper, *The Work and Mission of my Life* which he leads us to believe no European editor could have torn from him with wild horses. Happy America! But why this preference? In the first place, because the Old World is hopeless. Beethoven was a giant, but after him came "the Jew Meyerbeer," with his coarseness and triviality; Mendelssohn, who could do no more than introduce into music a "graceful good society element"; and Schumann, "a tasteful composer of little, spirited, and pleasant songs and pieces for the piano," who took to writing symphonies, oratorios, and operas. Under the auspices of these men, and others like them, "the German intellect degenerated into a complete unproductiveness in art, severing the living and active bonds that bound it to a great national past, and undertaking to create, unaided, an art intended only for 'amateurs' and 'connoisseurs.'" Disgusted at all this, Herr Wagner looks hopefully to America as the place where the German spirit will soon reach "untrammeled development," for in that land the German mind can swell out in freedom, "*unoppressed by the wretched burdens left upon it by a melancholy history.*" This, and much more like it, will please the master's Transatlantic readers, and it really sounds very big and grand; but when we call to remembrance that the fullest Wagnerian expansion of the German art-spirit is represented by a drama compounded of gods, giants, dwarfs, talking birds and beasts, a magic ring, a flavour of incest, and a good deal of dreary music, the temptation arises to suggest an expansion of American protective duties in the form of a heavy poll-tax on German immigrants.—D.T.

\* Which he also introduced even into the church! How much longer is this outrageous nonsense to be tolerated by people of ordinary intelligence? Come, Pelkau—you who can preach, and preach well, both in verse and prose (especially verse)—enlighten *nous autres* (less gifted) *pauvres humaines*—“*bipeds without feathers*,” as Voltaire characteristically describes us—on the matter. Yours truly,

Otto Beard.

### SCRAPS FROM PARIS.

Two aspirants for public favour, Mdlle Hamann and Mdlle Leelino, have made their *début* at the Opera in *Les Huguenots*. Both were engaged last year at Marseilles. Mdlle Hamann, a Conservatory prize-winner in 1878, chose the part of Queen Marguerite. She possesses a flexible, well-trained voice of considerable compass, and bids fair to do credit to her master, M. Obin. Mdlle Leelino, who played Valentine, gave signs, in spite of nervousness, of considerable promise. The Raoul and Marcel were MM. Sillomon and Boudouresque. The rehearsals of *La Muette* are proceeding as actively as possible, and hopes are entertained that the work will be ready about the beginning of September. The scenery is said to be magnificent. The Market-Place is the work of MM. Lavastre, Senr., and Carpezat; Masaniello's Hut is by M. Cheret; Vesuvius by MM. Rubé and Chapron. M. Vaucorbeil intends organizing for the winter a series of Historical Concerts, the programmes of which will draw largely on the old stock-pieces of the establishment. Meanwhile, he has formed a committee, to aid him by their opinion in putting new pieces on the stage, and advise him as to questions relating to costumes, scenery, and properties. The members consist of the manager himself; M. Ch. Garnier, architect of the building; M. Régnier, director of stage-study; M. Meyer, chief acting-manager; and M. Nuitter, keeper of the archives. According to the *Figaro*,

M. Vaucoleil and Ambroise Thomas have agreed that Gayarre shall be the hero of *Françoise de Rimini*. The Señor is getting up his French for the occasion (!).

In consequence of the repairs at the Opéra-Comique not having been commenced as soon as intended, the re-opening will be delayed beyond the date originally named.—Enough has been done, however, to enable the artists to get to work. Considering it inadvisable to wait for a subvention which, even if favourably inclined, the Chamber could not vote before December, MM. Martinet and Husson have announced the opening of the Opéra-Populaire, at the Gaîté, for the 1st October. It is believed that the opera selected will be *Le Juif Errant* of Halévy. In justification of the title selected for their theatre, the managers have published the rates of admission: orchestra stalls, five francs, and stalls, two francs fifty centimes, with 800 places varying between the last-named price and fifty centimes.—M. Leroy, formerly tenor at the Opéra-Comique, opened the Théâtre du Château-d'Eau, a short time since, with Rossini's *Barbier de Séville*, M. Leroy himself appearing as Almaviva and Mdlle Seveste as Rosine. *Si j'étais Roi* and *Lucia* were to follow.

The Municipal Council have decided on the Paris-born celebrities, whose statues are to adorn the *façade* of the new Hôtel de Ville. The list includes one hundred and six, among them being three musicians—Halévy, Herold, and Boequillon-Wilhem—with two authors of librettos: Quinault and Scribe.—M. Adolphe Pasquet has completed in clay a bust of Hector Berlioz. The resemblance is pronounced perfect, though the artist, who never knew Berlioz, had to work from a photograph.—Ambroise Thomas is spending a month's holiday at his rocky retreat at Gildas, in Brittany.—M. Charles Boucher, one of the oldest subscribers to the Opera, has presented the archives of that establishment with a dulcimer of the 15th century—Mauresque-Spanish workmanship.—M. Dubulle, who carried off the first prize for opera at the last Conservatory examinations, is undergoing military service as *informier* at the Val-de-Grâce.—M. Octave Fouque has published in the *Figaro* more letters from Hector Berlioz, and promises *Le Ménestrel* with a new series.—Sophie Grimm, who at one time created a certain sensation, died suddenly the other day at Précy-sur-Oise. In 1846 she made her *début* at the Opéra-Comique, where her voice and personal appearance produced a highly favourable impression. After two years, she went to the Rue Lepeletier, to "create" the heroine in Clapisson's *Jeanne la Folle*. Subsequently she returned to the Opéra-Comique, and then, on her marriage with M. Jules Petit, a scenepainter, left the stage. She is best remembered as the first representative of Rafaela in Auber's *Haydée*, and Olivia in Thomas' *Le Songe d'une Nuit d'été*. The list of deaths includes, also, Ferdinand Lemaire, the librettist of *Samson et Delila*, for which M. Camille Saint-Saëns composed music, and Paul de Chazot, one of the authors of the French version of Weber's *Euryanthe*.

ST GEORGE'S HALL, LIVERPOOL.  
Programme of Organ Recital by Mr W. T. Best.

SATURDAY AFTERNOON, AUGUST 16th:—

Organ Concerto (A minor) ...	... Bach.
Andante in A major (Posthumous Work) ...	... Henry Smart.
Introduction and Fugue in E minor, from the "Töpfer Album" ...	... J. Raff.
Nocturno (Trio for Flutes and Harp), from the Trilogy, <i>L'Enfance du Christ</i> ...	... Berlioz.
Minuetto from the Symphony in G minor ...	... Sir W. S. Bennett.
Overture, <i>Egmont</i> ...	... Beethoven.

WIESBADEN.—Amongst the Kurgäste here, are Herr Brassin from Brussels, Herr Rothfeld from Edinburgh, Herr Adams and S. Lehmyer from London. (*Correspondence.*)

BERLIN.—August Schäffer, a somewhat prolific composer, died here on the 8th inst., in his sixty-fifth year. He was born on the 25th August, 1814, at Rheinsberg, and came to Berlin in 1833. His works include operas, symphonies, quartets, sonatas, &c., out of which only some comic songs are remembered. It is not true that he founded a "new style," nor that he was ever a pupil of Mendelssohn. One of his popular duets is often sung—"Goldene Hochzeitsmorgen"—which alone will preserve his name from oblivion.

A COLLECTION OF AUTOGRAPHS.\*

(Continued from page 514.)

M. Fillon's Italian series of autographs relating to music was, though not numerous (it included only thirty), exceedingly remarkable for the value and rarity of certain specimens. We first came across two letters from the great artist and noble-minded being whose name was Salvator Rosa. Salvator is more celebrated as a painter, and even as a poet, than as a musician. Still, he undoubtedly belonged to us, and, as we know, Burney, in his *History of Music*, gives two of Salvator's compositions. Of the two letters in question, dated respectively 1657 and 1670, the former fetched forty and the latter thirty francs. Another letter, that from Father Martini, the celebrated Italian historian of music, was particularly interesting from the fact of its passing in review a number of composers who lived between the thirteenth and the eighteenth century (sold for forty-one francs). Some lots, curious on account of their writers, possessed only moderate interest in an artistic and historical sense; they consisted of letters and autograph fragments of music by Paisiello, Salieri, Zingarelli, Viotti, Bernardo Porta, Paér, Carafa, Giovanni Pacini, Mercadante, Donizetti, &c. But there were some other letters of considerable importance and value, which must be especially mentioned. There is one, among others, of Piccinni's, written in French and addressed from Naples, under the date of the 19th October, 1797, to Ginguené. It is thus analyzed in the catalogue: "A magnificent letter, the most interesting, perhaps, of Piccinni's known. A heartrending description of his sorrows, past and present—a genuine autobiography terminating thus: 'Pity me, my friend; I fling myself into your arms. Yes, God will aid you; you will have the glory of raising up again your friend and a family who always loved and cherished you.'" (Sold for 255 francs). The catalogue mentions, in the following terms, a letter, dated from Naples, the 30th April, 1793, of Cimarosa's: "A valuable letter, which formed part of the Pucci and of the Gauthier-Lachapelle collection. In it, Cimarosa recommends Domenico Ceretani, a Neapolitan chapelmastor of great talent." (Sold for 250 francs.) From Cherubini we find a letter, of the 20th December, 1823, in which the great composer requests the Duc de La Ferté, Intendant of the Theatre Royal, to use his influence with the Minister of the King's Household to procure for him an indemnity of a thousand francs for the rise which had taken place in rents. (Sold for twelve francs). Two letters from Spontini figured in the collection. The first relates to his operas of *La Vestale* (performed at the Paris Opera in 1807), of *La Finta Filosofa*, which he produced at the Théâtre-Italien, and of *Milton*, "now being rehearsed at the Théâtre Feydeau." (Sold for fifteen francs). The second letter was written at Berlin, on the 20th February, 1820, to the celebrated hauboist, Vogt. It is, says the catalogue, "a superb letter of thanks for the writer's admission into the *Société des Enfants d'Apollon*. He apologizes for not having replied sooner to the letters of Bouilly and Vogt, which, by an unlucky delay, he had only just received. He announces that he has completed his opera of *Agnes von Hohenstaufen* and shall terminate by the end of the year the music of *Les Athénienes*." (Sold for twelve francs). Rossini supplies a letter to the Vicomte de la Rochefoucauld (13th April, 1827), regarding the definitive drawing up of the agreement with the Intendant General of the King's Household, by which, in virtue of a royal ordinance, an annual income of 6,000 francs was settled on the composer for life. "Entirely devoted to my art," says Rossini, "and resolved in future to work only for my reputation, I trust it will strike you as very natural that I should feel desirous of not entertaining any doubt as to the execution of the agreement." (Sold for fifty francs). One of the most important lots in the series is a letter, of eight pages, written by Bellini, at Puteaux, on the 4th July, 1834, to his friend and former colleague at the Naples Conservatory, Sig. Francesco Florimo, who is still the archivist of that institution. Bellini was then working on his *Puritani*, destined for our Théâtre-Italien; he speaks to his friend at length of this opera and enters into the most interesting details concerning it. (Sold for forty francs). An autographic melody, "*L'Abbandono*," by the same composer, fetched fifty-one francs. The Italian part of the collection terminated with a letter written by Verdi, at Naples, on the 3rd November, 1849, when Italy had just been subjected to terrible

\* From *Le Ménestrel*.

political convulsions. "Italy," said the master, "is no longer aught save a large, fair prison. The fine climate, the beautiful mountains, and the magnificent cities are a paradise for the eye but a hell for the heart. The French Government at Rome is not better than the Italian governments." (Sold for nine francs).

In the matter of Belgian musicians, we first come across something bearing the signature of Roland de Lassus. It is a dedication running thus :

Virescit vulnere virtus.  
Ant<sup>o</sup> Jacobo Heilbrunnero, amico probato,  
Rolandus.

"This dedication," says the catalogue, "is under the portrait of the composer when he was thirty-nine, and is placed at the back of the title-page of one of his works: (*Bassus Sacrarum cantionum Moduli quatuor Vocibus contexti, Auctore Orlando Lassusio. Lutetiae Parisiorum, apud Adrianum Le Roy et Robertum Ballard, 1587, in 4°.*) It must be remarked that the portrait (round which runs the inscription fixing the orthography of the composer's name: ORLANDI DE LASSVS ATATIS SYE 33) and its frame, as well as the handsome typographical mark, designed by the same artist as the latter, were all executed previously to 1587, because the mark bears the emblem and device of Charles IX., and, consequently, that the portrait, representing Lassus in his thirty-ninth year, dates from 1559 or 1560. Lassus, as we know, was born in 1520. The portrait was, no doubt, engraved for a Paris edition of his *Magnificat*, or of some other composition of that epoch, and both blocks continued probably to be used as characteristic types in impressions of his other works. The handwriting, which is somewhat shaky, of the dedication shows that Lassus was already advanced in age when he penned it. If he did so in 1587, he was seventy-seven." So complete a description of an important historical document is exceedingly useful. But the author of the catalogue did not consider it superfluous—and he was right—to supplement the description by the reproduction of the portrait and autograph. Besides two letters, possessing only a secondary interest, from Grétry, the catalogue mentions in these terms a document signed by him: "Permission granted, by order of the Keeper of the Seals, for the engraving of two *concerto de clavecin* composed by Viotti." But here there is evidently a mistake, as Viotti never wrote for the harpsichord; two violin concertos were evidently meant.

The double German and Austrian series far surpassed the various preceding series by the prices obtained for some of the lots described in it. We must first mention a letter written in London by Handel, the illustrious author of so many masterpieces, under the date of the 20th February, 1719, and addressed by him to his brother-in-law, Michael Dietrich Michaelsen, doctor of laws, residing at Halle. The letter is thus described: "He apologises for not having been to see the Doctor; he has been prevented by matters on which his fortune depends. He hopes he shall be able to start in a month, and therefore begs the Doctor will inform *Mama* and all the family. When he reaches Halle he will pay the amount of the bill of exchange, not settled by the Magdeburg merchant." The catalogue reproduces automatically the last portion of this thoroughly familiar and affectionate missive. Here it is:—

"Que le Toutpuissant veuille vous combler et votre chere Famille de toutes sortes de prosperites, et d'addoucir par ses pretieuses benedictions la playe sensible quil Luy a plu de vous faire essuyer, ce qui m'a frappe également. Vous pouvez etre assurer que je conserverai toujours vivement le souvenir des bontés que vous avez eues par" (pour?) "feus ma seur, et que les sentiments de ma reconnaissance dureront aussi longtemps que mes jours. Ayez la bonté de faire bien mes compliments a M. Rotth et à tous les bons amis. Je vous embrasse avec toute votre chere famille, et je suis avec une passion inviolable toute ma vie,

Monsieur  
et tres Honoré Frere  
Votre  
tres humble et tres obeissant  
serviteur  
"GEORGE FRIDERIC HÄNDEL."

"A Londres  
ce 20 de Février  
1719."

\* The peculiar spelling and style of the above cannot well be reproduced in English, but the following is its purport:—"May the Almighty shower

This letter, all the more precious and interesting because Handel's autographs are exceedingly rare, was sold for 910 francs. After an autographic piece for the French horn by Johann Sebastian Bach (sold for 51 francs), the catalogue mentions something of the highest interest. It is a long letter in French from Gluck. It is very important in the story of the great man's life, and I have already said a few words about it. I will now transcribe it, for the author of the catalogue had the happy inspiration of reproducing it in its entirety.

(To be continued.)

TO F. C. BURNAND, ESQ.

SIR.—Remember that we are looking straight down the throat, and that the vocal cords are horizontal. The right hand cord is bare. The left hand cord has attached to it a muscle by which it is moved. Of course the right hand chord has a similar muscle, but supposed to be cut away. These two are attached to the "Adam's Apple" part of the throat, betimes fastened to the tips of two horns. Your "Belgravia" and "Boodles" (*entre autres*) are masterpieces, and I remain your consummate admirer,

YAXTON LAST.

ROSLIE.\*

To H. Polkaw, Esq.

The youngest girl of three  
Is my darling Rosalie,  
And much the prettiest she,  
O, by far!  
How her sisters Nell and Jane  
Could be so very plain  
Must a mystery remain,  
But they are.

(I should really like to know  
Where ugly sisters go,  
When they've been ten years or so  
On the hooks,  
Unless they catch some fool  
At last; but as a rule,  
I suppose, they keep a school,  
Or write books.)

But my darling Rosalie  
Is sweet as sweet can be,  
And her eyes are more to me  
Than the day,  
And her hair is more than gold,  
And brighter to behold  
Than clouds at sunset rolled,  
Far away.

No pearls from foreign lands,  
No shells of ocean strands,  
Are like h.r dimpled hands;  
From any place  
No flower you could bring,  
The first rose of the spring  
Is half so sweet a thing  
As is her face.

\* Copyright.

But this I must confess,  
She's very fond of dress,  
And I like her none the less  
(You need not frown);  
It's a pretty woman's sin,  
Since the world did first begin,  
And Eve looked "killing" in  
Her fig-leaf gown.

Ah, were I a bachelor  
They call eligible, or  
Not really much too poor  
The sums to raise,  
To buy her silks and bows,  
And countless gloves and hose,  
Wh se value no man knows  
Until he pays,

I'd propose to Rosalie.  
That, alas! can never be,  
At least, I do not see  
What's the use.  
If I had for me clear  
Five thousand pounds a year,  
Why, with even that I fear  
She'd play the dence.

No, some one whom Papa  
Will find, that's richer far,  
Must bear my darling, ah!  
Away from me!  
Another will possess her,  
Who's got the coin to dress her;  
I can only say, "God bless her!"  
Rosalie!

B.

The prize at the annual competition for lyrical compositions, Marseilles, has been awarded to an opera entitled *Spartacus*, words by M. Cadot, music by M. Monsigu. It will be performed at the Grand Théâtre.

FRANKFORT-ON-THE-MAINE.—Herr Hermann Zumpf is engaged as principal conductor at the Stadthäthe. He was at first intended for a national schoolmaster, but, renouncing the pedagogic career, turned his attention to music. His studies were completed under Richard Wagner, at Bayreuth. (Not true.—DR BLIDGE).

down on you and your dear family all kinds of prosperity, and alleviate by his precious blessing the terrible wound to which it pleased Him you should be subjected, and which affected me equally. You may rest assured that I shall always preserve a lively remembrance of the kindness you showed my late sister, and that my feelings of gratitude will last as long as my days. Be kind enough to give my compliments to M. Rotth and all my good friends. I embrace you and your dear family, and am all my life with inviolable affection, Sir and much honoured Brother, your very humble and very obedient servant,

"London, 20th February, 1719."

"GEORG FRIDERIC HÄNDEL."

[Aug. 23, 1879.]

## TO CORRESPONDENTS.

POLKAW.—The other "quasi-quasi" next week. Bravissimo ! Continue climbing up this path, and thou wilt be *a poet*. "Poets"—said Shelley—"are the unacknowledged legislators of the world." *Doch !*

DR SPES.—The original heroine of the Hullah-Dickens operetta, *The Village Coquettes*, was Miss Rainforth. Dr Spes is wrong about Tully ("Jim"—not Cicero, or Kikero). Hope you're better, Dr Spes ! Play no tricks upon travellers. Pencerdd Gwyffin is more than a match for you—and so is John Thomas—true artist and a thorough gentleman, which you are not, old "Doctor Spes."

## The Musical World.

LONDON, SATURDAY, AUGUST 23, 1879.

Jull.

*Give me the big wild grey green Northern sea,  
Give me the crazy look, the pitying look,  
The look pale, still, strange, wondering, and free.\*  
Give me the sweet full mouth whose delicate line  
In the fair dimpled cheek sinks to a nook,  
Luring the sight, as a wave fades away  
Leaving a hollow eddy on the brine.  
Give me the thick light hair like long dry hay.\*  
Give me the shape's unutterable grace;  
The something so unhuman and so weird;\*  
The something that the mind's eye fails as much  
To clasp as when the sun with eager face  
Would gaze upon snow crystals, but he feared  
They'd melt and die at his rude gaze's touch.*

\* Sarah Bernhardt.

Polkaw.

## Schott - Shot !

A Vision.



On Change.

DR QUINCE (inquiringly).—What ?  
DR SHIPPING (communicatively).—Schott.  
DR QUINCE.—That's a pos—a ?  
DR SHIPPING.—Poor old Rosa !  
DR QUINCE.—Have a drink ?  
DR SHIPPING.—Well (ponders)—yes, I think.  
DR QUINCE.—What's nearest Keller ?  
DR SHIPPING.—Keller Heller. [Retire to Keller Heller.

At Keller Heller.

DR QUINCE.—Wine or beer ?  
DR SHIPPING.—Beer that's clear.  
DR QUINCE.—What sort of beer ?  
DR SHIPPING.—Meyer-beer.  
DR QUINCE (calls).—Kellner !

Enter Kellner.

KELLNER (sprucely).—Kellner ?  
DR SHIPPING.—Glass Meyer-beer !  
KELLNER.—Got none, mynheer. Glas Wagner-beer ?  
DR QUINCE.—That's too dear —  
DR SHIPPING.—And somewhat queer.  
KELLNER.—Glas Mozart-beer ?  
DR QUINCE (emphatically).—Ja ! wohl, Mynheer !  
KELLNER.—Got none to draw.  
DR SHIPPING.—Then hold your jaw !  
(Pause.)

DR QUINCE (reflectively).—Bring Tabakspfeife.  
DR SHIPPING.—And Pippin-Apfel.

KELLNER (aside).—Verhängniss ist der Pippin-Apfel !  
DR QUINCE (loudly).—Pippin-Apfel !

DR SHIPPING (loudly).—Tabakspfeife !

KELLNER (aside).—Verbedeutend ist die Mischung !

DR KELLNER.—Quick — Tabakspfeife and Pippin-Apfel, with Schimmelges Brod, and Canon-Lisztein.

KELLNER (aside).—Gespenstfächtig !—On the wall ! on the wall !

DR SHIPPING (impatiently).—Be off ! Whuish ! (sings):



DR QUINCE.—Whuish !

KELLNER.—Ja ! Ja ! (exit.)

DR SHIPPING (meditatively).—What ?

DR QUINCE (in a tone of melancholy).—Schott !

Kellner, with Tabakspfeife, Pippin-Apfel, Schimmelges Brod, and Canon-Lisztein.

KELLNER (shivering).—Da ! Sie haben die Mischung !—Gespenstfächtig ! On the wall ! on the wall ! [Exit.]

DR QUINCE.—Let's try the Canon-Lisztein.

DR SHIPPING.—Good ! (They drink.)

DR QUINCE.—Ouf !



DR SHIPPING.—Ouf !



DR QUINCE.—Schimmelges Brod ! Ouf !

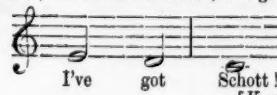
DR SHIPPING.—Tabakspfeife ! Ouf !

Lightning—thunder—hail—room suddenly darkens—wall illuminated.

Spectrum.



CARL ROSA.—Ladies and gentlemen ! Thanks to Cherubino and his "excellent friend," Dr Hans von Bülow, I've got Schott (singing):



[Vanishes from wall.]

Darkness gives way to light.

DR QUINCE.—He's got Schott.

DR SHIPPING.—Schott ! Ha ! ha !

DR QUINCE.—Poor old Rosa !

DR SHIPPING.—That's a pos—a ?

Hail—thunder—lightning—room suddenly re-darkens—wall again illuminated.

## Spectrum.



CARL ROSA.—I've—got—Schott ! I'm amased ! I'm dismaasted !  
[Further Spectra.

OLD ROOK (to Young Rook).—Don't go there !

YOUNG ROOK (to Old Rook).—Why not ?

OLD ROOK (to Young Rook).—You'll get shot !

YOUNG ROOK (to Old Rook).—I don't care !

Bang ! bang !—from invisible Sportsmen.

OLD ROOK (to Young Rook).—I told you so !

(Young Rook falls.)

CARL ROSA (despondingly).—I might have had Lalla Rookh, had I been the son of Solomon's father ! Infelicien that I am ! I've got S—hot ! (sings listlessly).—



I've got shot !  
[Vanishes.

Darkness again gives way to light.

DR QUINCE (from under the table).—He's got shot !

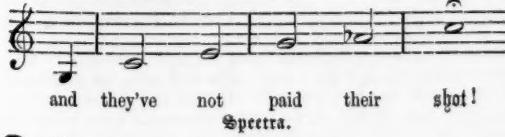
DR SHIPPING (from under the table).—Schottenhot !

DR QUINCE.—Schott—wont—do ?

DR SHIPPING.—Whoo ! Whoo ! Whoo ! [Exeunt severally.  
\* \* \* \* \*

Enter Kellner, with bill for Tabakspfeife, Pippin-Apfel, Schimmerliges Brod, and Canon-Liszwein.

KELLNER.—Haloh ! Hullah ! They've taken French leave ! They've cut their sticks !—



and they've not paid their shot !  
Spectra.



KELLNER.—Gespenstfächtigen ! On the wall ! on the wall ! I told you so ! (falls prostrate).

## Spectrum.



MR CARL ROSA (ruminating).—I've—gotten—Schotten ! (sleeps).  
KELLNER (prostrate).—Hengh ! Gespenstfächtig ! On the wall ! (sinks into earth).

## Spectrum.



G. G. (chaunts grovelly)—



He's got Schott !

—where's Arthur ? Wonder what Arthur thinks. By Jove ! Can't fathom this Ocean yet. Arthur !

VOICE OF ARTHUR (from the Engadine).—What ?

G. G. (dropping "Ocean").—Schott.

VOICE OF ARTHUR (from the Engadine).—

Pott ! (Echoes reverberate—then silence.)

G. G.—If no more, why so much ? Arthur ! I did expect from thee an answer more elucidate ! By Jove !

Kellner rises from earth and turns a somersault.



KELLNER (in despair).—O Jehu ! Jehu ! Gespenstfächtigen ! On the wall ! on the wall ! And the Tabakspfeife, Pippin-Apfel, Schimmerliges Brod, and Canon Liszwein ? Who's to pay ? I shall tell the Patron to charge them to August Manns and the Crystal Palace—

(G. G. vanishes.)

—I will ! Fui Teixel !

## Spectrum.



KELLNER.—Hoi ! Hoi ! Gespenstfuechtig ! On the wall ! on the wall !  
(Turns somersault and re-sinks into earth.)

## Spectrum.



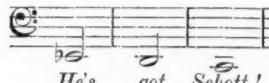
MR. CARL ROSA (ruminating).—What—shall—I—do—with—Schott ?

VOICE OF KELLNER (from mid-earth).—Gespenstfuechtig ! On the wall ! on the wall !—Rienzi !

MR. CARL ROSA (terrified).—What voice ? And Maas ? 'Tis Frenzy ! (sings) :—



KELLNER (from mid-earth—sings).—



MR. CARL ROSA.—What shall I do ? Rienzi is Frenzy !

Kellner re-arises from mid-earth, and turns two somersaults.

KELLNER.—Here's a little account for Tabaksfeife, Pippin-Apfel, Schimmerliges Brod, and Canon Lisztwein. Will you settle ? (presents account).

MR. CARL ROSA.—If I do, what then ?

KELLNER.—Then your Schott—

MR. CARL ROSA (eagerly).—How much ?

KELLNER (as eagerly).—Fünf und zwanzig—

MR. CARL ROSA (precipitately).—Agreed !

KELLNER.—Let Maas stick to Rienzi.

MR. CARL ROSA.—I'm amazed !

KELLNER.—But not dismased.

MR. CARL ROSA (sings).—

I've got Schott  
Oh mein Gott !

KELLNER.—Rejoice ! (vanishes).

MR. CARL ROSA.—Charles Lyall ! I told you so ! (Exit to Wart and Onion.)

Curtain.

AN ENGLISH SYMPHONY.  
(To the Editor of the "Musical World.")



Lyall.

Farmer Stout X. X. X.—Here's a go ?  
Dr. Bones O. O. O.—I told you so.

SIR,—An English Symphony, indeed ! As if any English musician ever wrote, or ever could write, a symphony ! I entirely agree with "C. A. B."—excepting only that he grants too much. I protest that the Symphony in E flat, or E minor—what matters ? (as if, from its method of construction, it were easy to decide that it belongs to any key in particular)—is something no foreign composer (which means no possible composer) would have written. M. Camille de Saint-Saëns, for example, from whose new work at the Birmingham Festival (although French) I anticipate a mild dose of satisfaction, could not under any circumstances have concocted Professor (Professor !—an English Professor !) Macfarren's Symphony in E flat ; and I take S. S. to be the greatest of modern French symphonists (after Gossec and Félicien David). I maintain, also, that if M. de Saint-Saëns could have written it, he would have said, "Perish the thought !—I won't !" Somebody asked the late Albert Schloss, poor Staudigl's factotum (talk of English singers after Staudigl !), whether the German bass could speak Italian—to which replied the eager factotum—"I don't know ; but he could if he would"—which does not apply to M. de Saint-Saëns, who—God be thanked !—couldn't if he would. I wonder, sir, you admit in your columns such rubbish as those letters signed "An English Musician," dated from Clarendon Hotel, Birmingham. To my knowledge the Clarendon Hotel has ceased to be "Hotel" for nearly twenty years, and is now a mere tavern, opposite the church of St Phillip ("Saint Phillip !"—as if there could be such a thing as an English saint !). A tavern, nevertheless, would be much better suited to an "English Musician." I am sick of the very name, "English musician." No such monstrosity ever existed. In fact, I only admit of German musicians. Palestrina, at best, was an awkward copyist of Liszt (*Elizabeth*, for example); Rossini took all he knew from the operas produced by Richard Wagner for some petty theatre on the shores of the Baltic ; and Auber's *Muette* is but a pale reflex of the *Maccabees* of Anton Rubinstein. I admit only of German

composers, as I have said; but the German composers I intend are Liszt chiefly (to whom Wagner has always judiciously played the part of Historiographer, or, in military parlance, "Colour Sergeant"); the followers of Liszt, such as Raff (who, poor fellow! till he met with Liszt, thought himself an "original"); Rubinstein (who once vainly pretended to deride Wagner—vociferating, "That's not my gospel!—here's *Nero*"); Von Bülow, Standard Bearer-in-Chief to the great "progressionists"; and one or two others—unmentionable, because of their comparative insignificance. Liszt always, and very properly, depicted Chopin as a dissolved refugee, who, whenever not under the immediate influence of ravishing drawing-room Aphrodites, in the saloons of Warsaw, Paris, or Vienna, was perpetually weeping and sighing for "old Mother Poland"—as though Chopin, after spending the flower of his life away from Poland, ever really cared a straw for that tripartite ex-Sobieskian region. Chopin, however, was the spoilt child of Liszt's most effeminate indolent half-hours; and Liszt wrote an elegy about him almost as absurd as the *Adonais* of our poet Shelley (*our poet!*—as if England ever gave birth to a poet!) on that miserable young impostor, Keats, killed (and deservedly) by a venomous critic—or, rather, scribbler (as if such a thing as an English critic—or, in fact, an English anything, except an English tradesman or an English policeman, each contemptible in his way, could by any freak of nature be brought into existence!). Excuse parentheses, Mr Editor (Editor forsooth!—as if such a thing as an English editor were within the limits of probability!), and attribute them to my just indignation at the insolent twaddle and galimatias of your Brummagem correspondent (fancy an English correspondent!); but I must positively call your attention to Eugène Vivier's *Life of Chopin*, which began thus:—

"FREDERIC CHOPIN  
Né malade,  
Polonois d'origine,"

and was never finished. This fragment was written before Liszt contemplated surveying the artistic and social career of the eccentrically vaporous Polish *virtuoso*, whom he almost raised, by a singularly inflated effort of prose-poetry, to a level with his own incomparable self. After that to talk about Macfarren's E flat minor Symphony would be waste of words—pure moonshine. Had "C. A. B." not been an Englishman (picture to yourself an English commentator volunteering an opinion upon anything concerning art!) he would, in citing that grossly impalpable *dictum* of Sterndale Bennett (another English musician)—"the besetting sin of young composers was the striving after originality," have lavished upon that same Sterndale Bennett all the vituperation at his immediate command. How, in the name of Thersites, can originality be got without striving? Enough, sir; I am sick of English musicians. Even August Manns, a true proselyte of Liszt and Rubinstein, is degrading the C. P. Concerts by the frequent introduction of English compositions—and especially those of Sterndale Bennett! Away with such impostures! (Ask "G. G." who, if he were not an Englishman, might—as Arthur Gilbert Sullivan says—"greatly to his credit," have been a Frenchman or Zulu.)

#### SMITHERS GOLDFINCH.

[In admitting the letter of Mr Goldfinch we have an object in view. "An English Musician" will understand us. (Consult C. Hubert H. P., of "the Form.")—Otto Beard.]

THE report circulated by various Continental papers about the death of Mdme Pauline Lucca is destitute of foundation.

MDLLE ANNA DI BELOCCA sang lately at a concert of the Philharmonic Society of Boulogne-sur-Mer. After paying a visit to her father (an Imperial Councillor in Russia), she will a second time visit America, being engaged by M. Max Strakosch.

MR CANDIDUS (one of Mr Mapleson's most promising tenors) has been invited to Vienna, in order to study the part of Rienzi, under the famous conductor, Hans Richter. If his Rienzi turns out as well as his Lohengrin (but recently), the operatic public of the Austrian capital will have no cause for dissatisfaction. We understand that Mr Candidus is to play Rienzi during Mr Mapleson's autumn operatic season.

#### OCCASIONAL NOTES.

MDLME MONTIGNY-RÉMAURY, who is passing her holiday at Pompey (Meurthe-et-Moselle), is engaged by Mr August Manns for the first two Saturday (classical) concerts at the Crystal Palace, on the 4th and 11th of October—good news for amateurs of high-class pianoforte playing.—Graphic.

THE cantatas by Herr Max Bruch and M. Saint-Saëns, announced for performance at the Birmingham Festival next week, were rehearsed at St George's Hall on Monday and Wednesday. The subject chosen by Herr Bruch—Schiller's *Lied von der Glocke* ("Song of the Bell") has already been used by Andreas Romberg and other composers.

#### CONCERT.

THE Misses French gave a concert at Wellington Hall, Islington, on Saturday morning, July 26, assisted by the pupils of their "Mildmay and Willesden Singing Classes." The members of the "Willesden" Class gave "Ye Banks and Braes" and "I sing because I love to sing" (Pinsuti); the "Mildmay" Class, Henry Smart's admirable part-songs, "The Water Nymphs," the two joining in the same composer's part-song, "Evening" and "The wandering wind," in one instance showing excellent training. The Misses French contributed, among other things, a vocal duet by Francesco Berger, "The dawn of May," as well as a pianoforte duet, on subjects from Meyerbeer's *L'Étoile du Nord*, gaining unanimous encores after each. The programme being too long to cite *in extenso*, we can only add that the concert gave general satisfaction.

#### THE KENNEDYS IN THE DIAMOND FIELDS.

(From the "Kimberley Advertiser.")

The glee and duets were enthusiastically received. The encores were all accepted, and the favourite songs requested all given. The Kennedy family seemed inspired with a desire to do everything in their power in return for the splendid patronage conferred upon them, throughout their visit, by the South African public. The ladies were rewarded with a shower of bouquets, and a thumping nosegay was rolled on for the *Pater*. There have been no entertainments in the Fields so thoroughly appreciated as these. They are precisely suited to the taste of the community. The songs are songs associated with the memories of the people. The national airs have inspired the community with national love, for the Kennedys do not limit their national songs to those of Scotland, but introduce Irish and English songs as well. And then, the songs of Burns not only stir the hearts of Scotchmen; men from all parts of the empire love them. No one since Wilson has had such a thorough conception of Burns as Mr Kennedy, who, in addition to his musical powers, is a splendid actor. No man knows better how to "suit the action to the word and the word to the action." His humour is pure and unalloyed; it is a natural gift; he sees the humorous side of everything, of the characteristics of his countrymen as of other men. There is fun painted in his face, humour in every furrow that time has made. In wishing the Kennedys a pleasant and successful tour between this and their homes we advise the colonists, *en route*, to lose no opportunity of spending a pleasant evening in their company. (May their kraal never be demolished!—D. P.)

SIG. FACCIO (of Turin) will conduct the operatic performances at Madrid in the autumn months.

The operas played by Carl Rosa's company at Dublin last week were *Maritana*, *Piccolino* (Guiraud), *The Bohemian Girl*, and *The Lily of Killarney*.

HERR ALFRED FISCHOFF has engaged the boy violinist, Dengremont, for London and America. Last winter the "young prodigy" gave thirty-five concerts in Stockholm, six at the Royal Operahouse, Berlin, and twenty-five at the Theater an der Wien, Vienna.—(Communicated.)

M. Ernest de Munck, solo violinist to the Grand Duke of Saxe-Weimar, will shortly marry Mdlle Carlotta Patti. Accompanied by Henri Ketten, pianist, Ciampi, Cellai, baritone, and Phelps, tenor, they will start at the end of September for America and afterwards make a tour in Australia.

[Aug. 23, 1879.]

## CARL ROSA IN DUBLIN.

All accounts agree about the success of the Carl Rosa Opera Company in the capital of green "ould Oirland." The first novelty, *Mignon*, seems to have given universal satisfaction. We need not quote our trans-St George's-Channel contemporaries' opinions about the admirable work of Ambroise Thomas, but an extract or so (inevitably abridged) from their criticisms on the performance may be read with satisfaction. Take, for example, the subjoined, from the *Irish Times*, of the 19th inst.—

"The house was crowded. Even before the curtain went up, notices were posted at the entrances that there was 'no more room,' and never has a larger audience been assembled within the walls of the Gaiety Theatre. Nor was the audience a merely fashionable or a merely popular one. The best and most scholarly work was that which obtained the most applause. Miss Gaylord's *Mignon* was, dramatically considered, a performance of surpassing excellence. From the first scene to the last she sustained the part with singular power. As an example of her singing we can give nothing better than 'Know'st thou the land?' her rendering of which] was sympathetic and charming to a degree—exquisite in short. Miss Georgina Burns's *Filina* was at once a triumph and a surprise. Miss Josephine Yorke, who fails in nothing she takes in hand, was a Frederick at once arch, animated and gay. The *Gavotte* in the second act was sung with true expression, and made a marked effect. Mr Maas was poetic and impressive as *Wilhelm*, acting with natural ease and singing (as he always does) with fine taste and vocal facility. Mr Lyall's *Laertes* was distinguished by the humour that conceals humour, like the art that conceals art. He managed to be amusing without effort, and so got his audience to laugh with and not at him. Mr Leslie Crotty, as *Lothario*, acted with judgment, and sang unexceptionably well. The scenic arrangements, notably the conflagration (in which the Dublin Fire Brigade appeared), were admirable. Frequent calls were made for the artists, and Mr Ross himself appeared before the curtain to receive the applause of a thoroughly satisfied audience."

The *Daily Express* of the same date is equally eulogistic. The subjoined is but a brief abstract:—

"The acting and singing of Miss Gaylord, as *Mignon*, costumed after Ary Schaeffer's well-known picture, were, in the later scenes especially, beyond criticism. Miss Burns was a most attractive *Filina*, and Miss Yorke a model Frederick. Mr Maas's glorious voice stood him in good stead in the duets with *Mignon*, and in the scene of the fire he electrified the house. Mr Crotty, as *Lothario*, was all that could be desired, he and Miss *Mignon* Gaylord being re-called after the 'Swallow' duet, which was encored. Mr Charles Lyall is always at home in comic opera, and his *Laertes* was up to his mark—a high level too. The chorus was well taught, the *mise-en-scène* effective, the band capital. *Mignon* will be repeated on Thursday. To-night will be presented Balfe's *Siege of Rochelle*."

Bravo, Carl Rosa! Go on; make musical the sister island, and confound by your harmony and melody all obstructive "home-rulers."

—o—

## MUSIC IN PÉRIGUEUX.

MY DEAR PETERS,—Having come to Périgueux to eat the truffles which here alone do not give you indigestion, I sauntered after dinner—such a dinner!—on Sunday last into the delicious Allées de Tourny, sat down with a pleasant sense of repose and *bien-être* under elm trees, which might have come from Warwickshire, and listened to the music which had brought to the same spot, as it seemed, all the pie-makers of Périgord. I am a better judge of pies than of fiddles, and trumpets I do not dare to criticize. I send you, however, thinking it may interest you, the programme of the music executed by the band of the 50th Regiment of the line, under the direction of the *chef de musique*, Gouiran. A splendid band it is, numbering not less than a hundred performers. I wish our "dirty half hundred," as they call themselves, or are called, were as well off.—I am, dear Peters, your ignorant correspondent,

L. TOOTH.

*Programme of Music on Sunday, 17th August, 1879.*—Le Napolitain (Giorza); Bélisario (Donizetti); Haydée (Auber); Le Jardin d'Armide (Godfrey); Irène (Carlini); Bode (Unrath). *Chef de musique*—Gouiran.

*Les Allées de Tourny 7-8.30.50 de ligne.*

## SCRAPS FROM GERMANY.

(From a Rhenish Correspondent.)

ALTORF (Canton Uri).—A most sad and extraordinary event took place at the town theatre of this town in Switzerland. During the performance of Donizetti's opera *Lucia* last week, a terrible storm rose, with thunder and lightening, when the Tenor (a German name unknown) was struck by a flash during his singing of the dying scene, and expired immediately. Such an event has perhaps never occurred in history.

MAYENCE.—During the summer time the theatres and Concerts being closed nothing happens of musical interest but the daily Concerts of the "Stadisches Capelle," an Orchestra paid by the Town funds increased by the legacy of Herr Schott the late Bürgermeister and eminent publisher. The Concerts are composed of the works of great masters and occasionally grand artists. Concerts from their own band and most ably conducted by Herr Emil Mahr the eminent Violinist pupil of Herr Joachim, a rising young artist, who will have a future in Germany.

MUNICH.—The usual Festival which is held every 10 years called the 'Sängerbund' with a muster of 1500 picked singers from 57 Bavarian towns took place on Sunday the 10th July. The reception with the usual Banners, and Bands of music at the Colosseum offered a picturesque picture. The Telegraph from King Ludwig the Patron was received with the "Hoch's," and the Bierkrug circulated like the King's loving cup. Several new works were given with effect—amongst the best *Hymnus* for male voices by Mohr. *Lied*—"In Stillen Nacht," by Witt, "Hornerklänge" by Lachner for male voices—"Aus cler Jugendzut" by Robert Radeker. *Lied*—"Einen Brief soll ich dir schreiben," by Schiavalm—"Tung Werner," by Rheinberger and—"Deutsches Liegesgesang," by Fritz Gerns Leimer. All the voices powerful and fresh, the effect was marvellous and produced a deep impression.

WIESBADEN.—The town theatre was transformed into an Italian opera. The Impressario Weisser announced four representations of an Italian company—with Signori Bonelli tenor, Vasseli, Baggioni—Seydeman, Bassi, and Mdile Levasseur, Soprano. The performances were highly satisfactory. After the 2nd performance Signor Bonelli left for Paris, and Herr Vechura a young tenor with a splendid tenor voice took his place singing in German, to the general gratification.

## OUR GOLDEN DAYS!

(Impromptu for Music.\*)

The dew gems leaf and flower to-night,  
They glisten 'neath the moonbeam's light,

While I bend low and gaze

On buds that whisper unto me

Of hours all crown'd with ecstasy

In our old golden days.

Thy favourite flower, sweet heliotrope,  
Then told to me thy love, thy hope

It was thy gift always,

I sigh above its purple bloom,

I shiver 'mid its rich perfume—

Where now those golden days?

They fled upon that summer night

I saw thee in thy "rest"! The light

Of Heaven's own lustrous rays

Enshrouding thee like silvery pall.

Love of my life! with thee died all

The sunshine of my days.

But memory ne'er hath dearer power

Than when I bend at evening hour

Folded in moonbeam haze,

While fragrance sweet of heliotrope

Breathes oiden strains of love and hope

That blest our golden days!

A SOLDIER'S DAUGHTER.

\* Copyright.

Marietta Alboni, the great contralto, familiarly explains why her voice has never lost its freshness. "The 'dolce far niente' is the only life possible for a singer. I never do anything that can tire me, mentally or physically, and, literally speaking, forget that I have a voice, so that when I wish to sing it is always there, and 'sempre fresco.'" (Fiddlestick! Alboni never said anything of the kind.—DR BLIDGE.)

## COVENT GARDEN PROMENADE CONCERTS.

If the performances since our last reference to these popular entertainments may be accepted as criteria, there can be little apprehension about the ultimate success of the season. The programmes on each occasion have been so constructed as to include something for every taste, and thus to create general satisfaction. Beethoven's symphony in C major (No. 1) formed the solid attraction of the second concert, and being, with excellent judgment, introduced at the end of the introductory part, found a crowd of willing listeners, who paid becoming attention throughout, and by hearty applause at the termination of each successive movement showed their entire appreciation of the work of the great master. The *andante* and *rondo finale*, the one no less remarkable for continuous tunefulness than the other, built upon a theme which might have come from the lively imagination of "Papa Haydn," for unflagging spirit, seemed to be especial favourites. The result was such as to encourage the directors in persisting to follow out the scheme so happily suggested by Mr Arthur Sullivan. Few can deny that the melodies of Beethoven, like those of his most renowned precursors and successors, when once stamped upon the memory, are as haunting to the ear as those of a different kind, which, on account of their more familiar character, are better calculated to obtain instant recognition. It should be added that the symphony was extremely well played by the orchestra, every member of which in all likelihood knows it by heart, and that Mr Cellier, Mr Sullivan's worthy substitute, directed the performance with the utmost care.

The programme of the first "Classical" night, or rather its opening section, began with the overture to Mozart's *Die Zauberflöte*, and ended with Mendelssohn's Italian Symphony (A major), two admitted masterpieces, the last of which, among "mixed" audiences, has won a degree of popularity enjoyed, perhaps, by no other work of its order, unless we except the immortal "C minor"—Beethoven's No. 5. The very interesting *Correspondance Inédite* of Hector Berlioz (but recently published) contains, in a letter addressed to M. Joseph d'Ortigue, his friend and colleague of the *Journal des Débats*, some remarks about the "Italian Symphony," which will be read with curiosity by many amateurs. In speaking of a concert given by the Philharmonic Society, Berlioz says:—"On y a exécuté une symphonie de Hesse (l'organiste de Breslau), bien faite, bien froide, bien inutile ; une autre en la de Mendelssohn, admirable, magnifique, bien supérieure, selon moi, à celle également en la, qu'on joue à Paris." The other symphony to which the French musician and critic alludes is the "Scotch" (in A minor), not more admired in England than all over Europe and America. The preference accorded to the "A major," which, though now repeatedly heard, was never publicly given, either in Germany or France, during its composer's lifetime, will probably be disputed by many of his warmest advocates, and unquestionably would not have been endorsed by Mendelssohn himself. It is, on the other hand, not the less worthy consideration as proceeding from one who, in his way, was an exceptional authority. At any rate, musical readers will not be sorry to have had it brought under their notice. The next important piece contained in the "Classical" division of the programme was the first *allegro* from Beethoven's Concerto, No. 3, for pianoforte with orchestral accompaniments (C minor), Mdme Montigny-Rémaury's delivery of which, from beginning to end, was as technically irreproachable as her reading was spirited, expressive, and, in the highest sense, musical—so much so, indeed, that the interpolated *cadenza* (not of her own manufacture, be it understood) might reasonably have given way, time being precious, to one at least of the omitted movements. The distinguished French artist was greeted with the applause she rarely fails to attain and still more rarely to deserve. The other remaining special pieces were the piquant *air de ballet* from Schubert's *Rosamunde*, so often heard at the Crystal Palace, and the minuet from one of Bocherini's quintets (played by all the stringed instruments), for which our excellent English conductor, Mr Weinst Hill, has shown so marked a partiality. Many more excerpts, of similar character and pretension, from the compositions of the old Italian master might be found equally worth a trial. The vocal music was chosen from Mendelssohn, Schubert, and Weber, the singers being Miss Annie Marriott, Mdlle Antoinette Sterling, and Mr Edward Lloyd, who all acquitted themselves with ability, particular notice, however, being claimed by the first and youngest of the three, whose mellow-toned, always pleasing voice and unaffected mode of phrasing were exhibited with genuine effect in Mendelssohn's dramatic *scena*, "Infelice," to the faultless interpretation of which nothing was wanting but a certain power only to be acquired by aid of further assiduous practice. Schubert's "Monk and Crusaders" and the air from Weber's *Euryanthe* were well suited to Miss Annie Marriott's two experienced associates. The selection, on the whole, could not well have been better.

A little more novelty might have diversified the programme of the "English Night," without in any way lessening its attractiveness. No one objects to the *Maritana* overture; but no one can forget that Vincent Wallace has left other operas, such as *Matilda of Hungary*, *Lurline*, &c., the orchestral preludes to which are at least as effective—that of *Lurline*, indeed, which has been produced on several occasions with undeviating success in Paris, being, by general consent, despite its strong Weberian tendency, the most remarkable of all. Arthur Sullivan's *Overture di Ballo*, some quarter of a century younger than *Maritana*, though frequently performed, here and elsewhere, since its first introduction at Birmingham, preserves its freshness undiminished; while the *Spectre Knight* of Mr Alfred Cellier is welcome, not merely on account of its intrinsic value, but because it is seldom given apart from the theatre for which the operetta was written. The music composed by Mr Sullivan for the masque in Shakspere's *Merchant of Venice*, and Mr Hamilton Clarke's cleverly arranged "selection" from *H.M.S. Pinafore*, completed the exclusively English part of the orchestral programme. The characteristics of the first having been more than once described and its merits cordially acknowledged, it must suffice to add that, when played with spirit, as now, with competent artists like Messrs Reynolds and Hutchins, respectively, for the cornet solo in the "Serenade," and the bassoon *obbligato* in the "Grotesque Dance," it can never fail to please. Our trans-Atlantic friends alone can tell us anything new about *H.M.S. Pinafore*. Why on an "English night," Mdme Montigny-Rémaury, instead of being put down for the last two movements of Mendelssohn's D minor concerto (admirably as she executes them) was not invited to perform something by Stendale Bennett, of whose music she has made a special study, it is hard to guess. The vocalists—Mdme Patey, Miss Mary Davies, and Mr Maybrick—while each providing songs presumably appropriate to the occasion, may nevertheless be reminded that in the field of British ballad music a mine of wealth exists which few, if any, of our singers have thought it worth the pains ever to explore. From an artist occupying so high a rank in public consideration as Mdme Patey something in the way of research in this direction might at least be expected. On Monday night the programme was again "miscellaneous," but judiciously varied and interesting in proportion. About the Symphony in D, "No. 2," of Beethoven (so striking an advance upon the "No. 1," both in originality and power) we need merely say that it occupied the accustomed place, at the end of the opening part, was as well executed, listened to with as much attention by the many to whom it would be naturally a chief attraction, and applauded just as warmly as its immediate precursor, the favoured "numbers" being apparently the continuously melodious *Larghetto* in A major, and the *Scherzo*, where Beethoven—“three-four” rhythm notwithstanding—most emphatically proclaims himself inventor of this, in the earlier period of his career, absolutely new style of symphonic movement. The overture to Rossini's *Semiramide*; the "Minuet" from Mendelssohn's Reformation Symphony, so light and fascinating in comparison with all the rest; the festive prelude to the third act of Wagner's *Lohengrin*; and Auber's overture to *Marco Spada*, in which the French composer shows himself thoroughly Italian in his treatment of the "Tarantella," were the other noticeable orchestral pieces. The performance of Goltermann's concerto in A minor by M. Hollman, violoncellist to the King of Holland, was in all respects to be commended. This gentleman possesses a fine tone, added to a technical skill which leaves no point open to criticism, using both in such a manner as to force the conviction that he is a thorough master of the instrument of his choice. Later in the evening his execution of two smaller pieces by Servais and Popper (*Andante religioso* and *Arlequin*) confirmed this belief, tempered by regret that the repertory of the violoncello would seem to furnish so little calculated for exhibiting to advantage the talent of so genuine a *virtuoso*. M. Hollman's attention, by the way, may, without offence, be called to the admirable concerto written by the late Bernhard Molique expressly for Signor Piatti, to whom it is also dedicated. Vocal pieces, more or less well known, contributed by Mrs Osgood, Madame Antoinette Sterling, and Mr Barton McGuckin, enhanced the attractions of the programme, and, to conclude, the selection from Gounod's *Faust*, which offers so many favourable opportunities of showing forth the talent of the soloists of the orchestra, produced its accustomed effect. At the second "Classical Night," on Wednesday evening, the symphony was Mendelssohn's A minor, and Mr Santley made his first appearance for the season. The "Scotch" symphony was listened to by a large majority of the audience with an interest not to be mistaken, the first and most elaborately worked out movement (strange to say) and the irresistibly impetuous *finale* obtaining the loudest demonstrations of approval. Mr Santley—and no wonder—met with an enthusiastic greeting, to which his artistic delivery of

the recitative and air, "O ruddier than the cherry," from Handel's incomparable pastoral cantata, *Acis and Galatea*, was a worthy response. The last movement, in which the *obbligato* accompaniment for piccolo was played with the utmost skill and taste by Mr A. Jenson, our great English baritone was compelled to repeat. Misses Annie Marriott and Orridge won deserved applause, each choosing an air by Handel—the last, from the now almost forgotten opera of *Poro*, being encored. The overtures were Weber's to *Der Freischütz*, and Gounod's to *Le Médecin malgré Lui*; the "selection" was from Offenbach's popular *Madame Favart* (arranged by M. E. Audibert). Further particulars are uncalled for.

The engagement of the famous Russian pianist, Mdme Annette Essipoff, is announced, from which it may reasonably be conjectured that the "Promenade" audience will obtain opportunities of becoming more and more familiar with the music of Chopin and such like masters.

## FROST FLOWERS.\*

See a wonder, children,  
In the wintry dawn!  
Little guessed we yesternight  
The marvels of the morn.  
While we lay a dreaming  
In the midnight hours,  
Fairy hands have wrought for us  
Fair frost flowers.

Oberon or Ariel,  
Puck or Mab the Queen,  
Denisons of fairyland  
Surely here have been.  
Tracing fairy landscapes  
On our window-pane,—  
If we shut our eyes, may be  
They will come again.

Though to fairer countries  
We may never roam,  
Beauty still doth cheer us  
In our northern home;  
While we lay a dreaming  
In the mid-night hours,  
Fairy hands have wrought for us  
Fair frost flowers.

\* Copyright.

JETTY VOGEL.

## WAIFS.

Mdlle Sangalli and M. Maurel are in *villagiatura* at Aix. Cadiz will possess, in September, an Italian opera company. Sig. Arditi paid a short visit recently to Milan. (Very short.—DR BLIDGE.)

The Imperial Operahouse, Vienna, re-opened on the 15th inst. with *Fidelio*.

Mr W. Ganz is passing the holidays with his family at Sandown, Isle of Wight.

The Town Band of Nice is dissolved by order of the Mayor, but will be replaced by another.

Mdmes Carolina Ferni, Elena Sanz, Signori Tamberlik and Giraldoni have left Madrid for Paris.

Herr Hermann Zopff has written a new opera, *Maccabæus*. (Rubinstein to the rescue!—DR BLIDGE.)

M. Massenet is working hard on his grand opera, *Hérodiade*, to be produced in February at the Scala, Milan.

M. Van Hamme, formerly chorus-master at the Italiens, Paris, has become manager of the Theatre Royal of the Hague.

M. Séguin, prizeman at the last Conservatory examinations, in Paris, is engaged at the theatres of Ghent and Antwerp.

To forget a wrong is the best revenge, especially if the other fellow is bigger than you. (A positive lie.—DR BLIDGE.)

The place of Cantor at the Church and School of St Thomas, Leipsic, is vacant, through the death of E. F. C. Richter.

Mr W. Dorrell will remain for some time longer at his seat in Sussex, continuing hospitalities to his large circle of friends.

Sig. Usiglio has been commissioned by Mad. Lucca, of Milan, to compose the music of a new buffo opera, to be entitled *Nozze in Prigione*.

According to the *Cronica musical* of Madrid, Mdme Adelina Patti will make a tour next winter in Spain and Portugal. (Fabulous!—DR BLIDGE.)

The first opera produced by Herr Emil Claar, new manager of the Stadttheater, Frankfort-on-the-Main, will be *Jules de Swert's Albigenser*. (Mein Gott!—DR BLIDGE.)

Don Casto de Zubala, a young architect of Bilbao, has invented a new instrument, a compound of the violin, violoncello, tenor, harp, and guitar! He calls it the "Plenifono."

Sig. Mercuri's opera, *Il Violino del Diavolo* has been well received at the Teatro dell' Alhambra, Madrid, thanks to Mad. Carolina Ferni in her double capacity of vocalist and violinist.

Despite the success of Parts 1 and 2 of the *Nibelungen* Trilogy at Cologne, *Siegfried* and *Götterdämmerung* will not be performed next winter, the Town Council having as yet withheld its consent.

During the performance of *Lucia* at Altorf, Switzerland, the tenor was struck by lightning in the Malediction scene and completely paralysed. (A frightfully old story, belonging to the archives of Tell & Co.—DR. BLIDGE.)

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